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Minutes of Meeting
Commission of Fine Arts
5 May 1955

A meeting of the Commission of Fine Arts was held in its offices in the Interior Department Building on Thursday, 5 May 1955. The following members were present:

David E. Finley, Chairman
Emily L. Muir
Elbert Peets
Felix W. de Weldon
Douglas W. Orr
William G. Perry

Linton R. Wilson, Secretary

The meeting was called to order by the Chairman at 9:30 a.m.

Minutes of meetings of 2 December 1954, 10 February 1955, 15 March 1955 and 13 April 1955:

The Secretary reported that the minutes of the meetings of 2 December 1954 and 10 February had been mailed to the members of the Commission whose terms ended after the meeting in February. No comment to the contrary having been received, it was decided that the minutes were satisfactory and they were approved. Due to pressure of back work, the minutes of the meetings of 15 March 1955 and 13 April 1955 had not yet been drafted and distributed.

Robart A. Taft Proposed Memorial

Mr. Douglas W. Orr, architect for the Robert A. Taft Memorial Foundation presented preliminary drawings for a 115 foot memorial bell tower to be located on the Capitol grounds near Constitution Avenue between First Street and New Jersey Avenue. Mr. Orr stated that the site had been fixed definitely, but the design itself was still in a preliminary stage.

The members discussed with Mr. Orr his sketches which showed several schemes for shafts of varying design to house a carillon. Some of the members questioned the propriety of placing such a memorial on the Capitol Grounds and it was suggested that a fountain be substituted entirely for the carillon, or at least made a part of the setting for the shaft.

The Chairman suggested that, if the Taft Foundation should accept a fountain without a carillon, there was a suitable location for a fountain in the triangle between First Street, Pennsylvania and Constitution Avenues, Northwest, which he pointed out to the members on a drawing of the Capitol grounds. Mr. Orr said he personally would prefer a fountain and agreed to carry these suggestions back to the Taft Foundation for its consideration but was not optimistic that a change would be approved.

Women's Bureau, Police Department

Mr. Merrel A. Coe, presented to the Commission plans for the Women's Bureau, Metropolitan Police Department. The drawings had been revised according to the suggestions made by the members at the April meeting.

After a brief discussion, Mr. Orr moved that the plan, as revised, be accepted. The motion was seconded by Mr. de Weldon, and when put to a vote, was unanimously carried.

Elementary School, Riggs Road on Sixth Street, N.E.

Plans for a 29-room elementary school building to be located at Riggs Road and Sixth Street, Northeast, were presented to the Commission by Mr. Merrel A. Coe, who was accompanied by the architect of the building, Mr. Rhees Burket. The design of the building showed it was to be of brick with porcelain enamel apandrels. Mr. Burket explained that limitation of space required that the building be three stories, with a ground floor, to accommodate the desired classroom space. Mr. Perry moved that the plans be approved, with the request that the architect consider the suggestions made to widen the corridor and enlarge the lobby. The motion was seconded by Mr. de Weldon and was unanimously carried.

Maximum Security Building at St. Elizabeth Hospital

Mr. Eugene E. Witherell, Chief of Designing section, Public Buildings Service, accompanied by Mr. William Denton, architect, submitted for consideration the preliminary plans for a 5-story, red brick building at St. Elizabeth's Hospital. The building was designed to harmonize with the newer buildings of the Institute. It will accommodate 378 patients with treatment rooms, a gymnasium, and auditorium, and an outdoor recreation area surrounded by a 20-foot wall. Mr. Denton explained the evolution of the plans with regard to the treatment, care and supervision which the patients require.

After further discussion, the motion to approve the plans was presented was put to a vote and unanimously carried.

Men's Dormitory at Howard University

Mr. Hilyard R. Robinson, architect, joined Mr. Eugene E. Witherell of the Public Buildings Service, General Services Administration, in presenting the plans for a proposed 6-story men's dormitory at Howard University. The building, to accommodate 312 students, was designed in brick faced with limestone trim and architectural concrete. The window frames will be of aluminum. In discussing the design, the Commission members offered several different suggestions concerning the possible use of materials, one of which was substitution of stainless steel for the limestone facing around the windows. With the recommendation that the architect would incorporate these suggestions, a motion to approve the design as presented was put to a vote and unanimously carried.

Shipstead-Luce Act Submissions

National Association of Life Underwriters Headquarters Building.

Preliminary plans for the National Association of Life Underwriters Headquarters Building to be located at 22nd and C Streets, Northwest, on a lot behind the American Institute of Pharmacy building, were presented to the Commission by Mr. Charles Cleeton, Chairman, Building Committee, Life Underwriters Association; Mr. Donald Dawson, legal adviser to the Association; Mr. Charles Stanton, representing the architects, Pereira and Luckman of Los Angeles; and Mr. Harry R. Fox, representing the engineers, George M. Ewing Company of Washington, D. C.

Although the site in question recently became the property of the National Association of Life Underwriters, it has long been the intention of the Federal Government that the land should be used by the American Institute of Pharmacy to expand its present facilities. It was also noted that the property had been recently rezoned as first-commercial to permit the Association to build in that area.

The Commission's main concern was the effect that the mass and the height of the building, - not only the proposed two stories above ground level, but any upward expansion that might be accomplished in the future, would have on the new building for the State Department directly across C Street.

The members considered that they could not judge the merits of the design without having a comparative view of the proposed building in a scale model or perspective drawings of the square and surrounding area. Further action being undesirable at this time, it was suggested that such material be prepared and shown to the Commission of Fine Arts by the Association and its architects.

S.L.#1739 - Revised Plans to Remodel Show Front of Bassin's Restaurant at 1347 E Street, N.W., were reconsidered. The Commission again rejected the plans, which were submitted on 11 April 1955, - after noting that the recommendations offered at the 13 April meeting had not been considered in revising the plans. The case was held for further consultation with the architect.

S.L. #1747- To erect 3 single-faced signs at 2 Massachusetts Avenue, N.W., submitted 22 April 1955. Approved for one sign on Massachusetts Avenue side of the building only, 19 May 1955.

Freer Gallery of Art

In accordance with the usual custom, the Commission visited the Freer Gallery of Art, where the Director, Mr. Wenley, submitted a number of works of art proposed for purchase. The Commission was pleased to inspect the objects and approved them for purchase. Exhibit A.

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The Commission recessed for luncheon at the National Gallery of Art at 12:30 p. m. The Commission was host t to Brigadier General Thomas North, Secretary, American Battle Monuments Commission, and Mr. John Harbeson, architect of the firm of Harbeson, Hough, Livingston and Larson, architectural consultants to the American Battle Monuments Commission. The meeting reconvened at 2:00 p.m. in Room 7000 Interior Department Building.

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American Military Cemetery at Hamm, Luxembourg:

Pursuant to the request of the Commission in April, Brigadier General Thomas North, Secretary, American Battle Monuments Commission, and Mr. John Harbeson, architect, of the firm of Harbeson, Hough, Livingston and Larson, architectural consultant to the American Battle Monuments Commission, met with the Commission of Fine Arts to discuss revised designs for the memorial chapel in the American Cemetery at Hamm, Luxembourg.

Mr. Harbeson presented the general scheme for the cemetery and chapel, as modified by Mr. Francis Keally, architect, to conform to previous suggestions made by the Commission of Fine Arts. The revised design was considered satisfactory and approved as presented. The names of Mr. Leo Friedlander and Mr. Walker Hancock as sculptors, and Mr. Allyn Cox as painter, were nominated as sculptors and artist to decorate the ceiling in the chapel and to execute the battle maps. Mr. Harbeson reviewed the background and qualifications of each artist and presented photographs of samples of their work.

In reply to recent criticism in the April issue of Art News, Mr. Harbeson stated that, as a matter of policy, the members of the Battle Monuments Commission first selected an architect for any proposed project; the architect then selected the sculptor and artist xx he considered could best execute the decorative work to coincide with his general conception of the design.

Mr. Harbeson also touched on the function of sculpture as used in the memorial cemeteries. "The American Battle Monuments Commission", he said, "has kept particularly in mind the effect such memorials will have on the relatives of the dead soldiers. The feelings of those who come there for the first time some years after the tragedy in their family are of the first importance. An old wound is torn open again; and the main reason for having such sculpture is to give the visitors something that will turn their thoughts toward peace, and away from the old tragecy. This is the aim that is always behind the thinking of the American Battle Monuments Commission."

"In fact, once a member of the appropriations committee of Congress asked: 'what justification can you give for spending the taxpayers' money on sculpture?' This was the justification given and the Congressmen were willing to admit that it was sufficient reason for spending the money."

"With that aim in mind, the Commission insists that the sculpture shall be of such character as will produce that sense of comfort. The Commission frankly asserts that it is not trying to further the advancement of art. That consideration does not interest them. Primarily, they are trying to make a fitting memorial to those who died and one that will be particularly pleasing to the visiting relatives, most of whom come from little towns all over the country, and have no knowledge of the movement in modern art."

Mr. Harbeson also pointed out that the policy of the American Battle Monuments Commission was to commission as many different individuals as possible, with no artist receiving more than one.

After the qualifications for the work desired by the Battle Monuments Commission had been discussed, Mr. de Weldon read to those present a statement he had prepared to meet the challenge of Mrs. Charlotte Devree in her article, "Is This Statuary Worth More Than a Million?", which appeared in the April 1955 issue of Art News. Exhibit B

A motion was made by Mr. de Weldon and seconded by Mr. Perry to approve the artists submitted by the Battle Monuments Commission. The motion was put to a vote and carried, with Mrs. Muir dissenting.

National Academy of Design-recommendations.

The Chairman suggested that the Commission review its position regarding the selection of architects and artists. He then read a letter dated 30 June 1954 from the National Academy of Design containing certain recommendations in this regard. The General Services Administration's policy in the selection of architects and sculptors was discussed and it was decided to have the Secretary send to the members copies of the National Academy of Design's recommendations. The Chairman asked the members to study the recommendations and be prepared to discuss them at the next meeting of the Commission on 8 and 9 June. Also, to make suggestions that would help in arriving at a solution to the problem of getting the best architects and sculptors for public buildings projects.

Copies of the following letters were accordingly forwarded by the Secretary to the members:

1. Letter to the Commission of Fine Arts from the National Academy of Design, dated 30 June 1954.

2. Letter to Mr. Edmund F. Mansure, Administrator, General Services Administration, from the Commission of Fine Arts dated 15 November 1954.

3. Letter to the Commission of Fine Arts from Mr. Fred S. Poorman, Acting Commissioner of Public Buildings, General Services Administration, dated 31 January 1955.

Artists Equity Association-Recommendations

The Chairman called the members' attention to a letter dated 8 April 1955 to the President of the United States, from the Executive Director of Artists Equity Association (Exhibit C) enclosing a copy of a letter of the same date to the Art Editor, Look Magazine (Exhibit C-1) from the President of Artists Equity Association. The Bureau of the Budget had forwarded the letters to the Commission of Fine Arts for consideration and appropriate action.

The subject of the letters was an article written by the Art Editor of Look Magazine, entitled "Is This Statuary Worth More Than a Million?". which had appeared in the April 1955 issue of Art News. The article sharply criticized the existing policies of the Government in commissioning sculptors and artists for federal projects, and questioned the quality of the sculpture in the American Military Cemeteries in Europe.

In his letter, the President of Artists Equity Association, Mr. Richard A. Florsheim, congratulated the Art Editor of Look Magazine, Mrs. Charlotte Devree on her article and set forth suggestions for procedures, which, he thought, should be followed by the Government in commissioning works of art.

In forwarding a copy of Mr. Florsheim's letter to the President of the United States, the Executive Director of Artists Equity Association, Mr. Lincoln Rothschild, stated that Artists Equity would be glad to e elaborate on the suggestions in Mr. Florsheim's letter for the benefit of the appropriate officers of the Executive Branch.

The Chairman presented copies of both letters to the members for their discussion and study. After discussing the contents of the letters, it was thought best to postpone action until the June meeting.

Constitution Avenue Bridge/Tunnel

The Chairman reported that the Bureau of the Budget was understood to have received reports on the project from most of the interested Federal agencies, but that the Bureau itself has not as yet made a formal report to the President. He thought that the determination as to whether the crossing will be a tunnel or a bridge will depend on the cost of a tunnel in contrast to the cost of a bridge.

The Interior Department was known to have drafted some legislation authorizing a tunnel and to have presented it to the Budget Bureau, but no official report had been made on it.

Mr. Peets suggested that the Theodore Roosevelt Memorial Association should be approached again to see whether the Association's opposition to a bridge crossing Roosevelt Island at E Street could be reversed. The members thought such a reversal was improbable. The Secretary was requested to advise the members of any decision reached before the next meeting.

Federal Buildings, proposed

The Chairman mentioned that authorization has been granted by the Congress to the General Services Administration to proceed with designs for a Central Intelligence Agency Building, estimated to cost $50,000,000, and an Atomic Energy Commission Building, estimated to cost $10,000,000, both to be located in the District of Columbia or vicinity; also a complex of buildings for the United States Air Force Academy, not to exceed $126,000,000, in Colorado.

No provisions for the use of sculpture or painting on the buildings had been made in the appropriations, nor was there any mention of the Commission of Fine Arts' availability for advice on the designs.

The Chairman requested the members to be prepared to present their views at the next meeting as to whether the Commission should sponsor legislation to authorize a certain allotment for sculpture and painting for these buildings, and other buildings in the building program.

Postage Stamps, Advisory Committee on

The Secretary brought to the attention of the Commission an article in the Sunday Star of 24 April 1955 (Exhibit D) publicizing the newly formed Advisory Committee on Stamps.

Next meeting of the Commission of Fine Arts

The date of the next meeting of the Commission of Fine Arts was set for 8 and 9 June 1955. The Commission decided not to hold meetings in July and August.

Meeting adjourned at 4:15 p.m.

L. R. Wilson
Secretary

7 Jul-1961

SECRETARY, S. I.

COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katherine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Bronze plate with low relief design of men and horse; Mishapur.

1 Bronze lamp stand, with separate two-wick lamp; Persian.

1 Bronze basin, silver inlaid; Syrian, ca. 1240-50. (Coat-of-arms of City of Hamburg on bottom.)

1 Gold antelope-like animal; Egyptian, 12th century.

1 Goldring, with turpuoise and pearls (1 pearl missing); Persian, 12th century.

1 Gold necklace, consisting of pendant (with turqoise, carnelian and pearl) and eight filigree beads; Persian.

1 Lacquer incense box; Japanese, 18th century, attributed to Ritsuo.

1 Lacquer container of Kesaya, with Kesaya inside; Japanese, Kamakura period, 13th century.

1 Painting, four religious figures on obverse, cross on reverse; framed; Coptic, 13th century.

1 Painting, Peacocks and flowers, ink and tint; Japanese, by Tani Buncho.

1 Pair screens, six-panel; Japanese, attributed to Sanraku, 1600 A.D.

1 Pair screens, six-panel, cranes on gold; Japanese, attributed to Korin

EXHIBIT A

1 Pair screens, six-panel; Japanese, attributed to Kanaoka, 1800 c.e.

1 Pair screens, six-panel; cranes on gold; Japanese, attributed to Korin

1 Painting, peacocks and flowers, ink and tint; Japanese, by Ukai Bunchi.

1 Painting, four religious figures on obverse, cross on reverse; framed; Coptic, 13th century.

1 Lacquer container of Nagara, with Nagara inside; Japanese, Tempyo period, 17th century.

1 Lacquer incense box; Japanese, 18th century, attributed to Hikaru.

1 Gold necklace, consisting of pendant (with turquoise, cornelian and pearl) and eight filigree beads; Persian.

1 Goldwire, with turquoise and pearls (1 pearl missing); Persian, 12th century.

1 Gold antelope-like animal; Egyptian, 13th century.

1 Bronze bowl, silver inlaid; Syrian, ca. 1240-50. (Coat-of-arms of city of Hamburg on bottom.)

1 Bronze lamp stand, with separate two-arch lamp; Persian.

1 Bronze plate with low relief design of man and horse; Hispano-Moresque.

examined the following objects:

Paragraph 4 of the Council to the Will of the Late Charles L. Freer, Have

and Miss Katherine M. Rhoades, or Mrs. Agnes Meyer, as provided in

the Deed of the Smithsonian Institution, the Undersigned, Trustees of Fine Arts,

Deposition of Fine Arts

Washington, D. C.

1 Pottery bowl, white, with pierced scroll design; Persian 12th century;

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution.

May 5, 1955.

David E. Finley
For the Commission of Fine Arts.

1 Pottery bowl, white, with pierced scroll design; Persian 13th century;

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

May 5, 1955.

David D. Finley
For the Commission of Fine Arts.

For the Regents of the Smithsonian Institution.

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

5 MAY 1955

REMARKS BY MR. DE WELDON REGARDING LETTER FROM ARTIST'S EQUITY ASSN.

Modern art can be divided along a fairly sharp line into traditional and experimental. It becomes increasingly evident that experimental work should not be used for Government-commissioned art until it has evolved into a definite style which is accepted by the public. Today, for various reasons, a psychologist could explain some forms of the present-day art more easily than an art critic. Perhaps photography has split art into two irreconcilable halves, with factual documentation on one side and pure esthetics on the other with experimentation in the middle. If the artistic expression gives voice to false, empty and confused spirits not in harmony with the Creator's design, if rather than lifting the mind and the heart it stirs the baser passions, it might perhaps find welcome among some people only by its novelty, a quality not always of worth, and of its very slight content of reality--a quality possessed by every type of human expression. Such art would degrade itself denying its primary and essential element. It would not be universal and perennial--qualities of the human spirit whereto it is addressed.

EXHIBIT B

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

5 MAY 1955

REMARKS BY MR. DE WELDON REGARDING MATTER FROM AGENDA'S SECRET ITEM.

Modern art can be divided along a fairly sharp line into traditional and experimental. It becomes increasingly evident that experimental work should not be used for Government-commissioned art until it has evolved into a definite style which is accepted by the public. Today, for various reasons, a psychologist could explain some forms of the present-day art more easily than an art critic. Perhaps photography has split art into two irreconcilable halves, with factual documentation on one side and pure subjectics on the other with experimentation in the middle. If the artistic expression gives voice to false, empty and confused spirits not in harmony with the Creator's design, if rather than lifting the mind and the heart it stirs the baser passions, it might perhaps find welcome among some people only by its novelty, a quality not always of worth, and of its very slight content of reality--a quality possessed by every type of human expression. Such art would degrade itself denying its primary and essential element. It would not be universal and permanent--qualities of the human spirit whereto it is addressed.

ARTISTS EQUITY ASSOCIATION AEA

April 8, 1955

Hon. Dwight Eisenhower
The White House
Washington, D.C.

Dear Mr. President:

May we call your attention to the enclosed communication relative to a published article criticizing certain government practices in commissioning of battle monuments and art for the government generally?

A constructive suggestion is offered, on which we would be glad to elaborate for the benefit of the appropriate officers of your administration.

Sincerely yours,

Lincoln Rothschild
Executive Director

EXHIBIT C

ARTISTS EQUITY ASSOCIATION

April 8, 1955

Hon. Dwight Eisenhower
The White House
Washington, D.C.

Dear Mr. President:

May we call your attention to the enclosed communication relative to a published article criticizing certain government practices in commissioning of battle monuments and art for the government generally?

A constructive suggestion is offered, on which we would be glad to elaborate for the benefit of the appropriate officers of your administration.

Sincerely yours,

Lincoln Rothschild
Executive Director

EXHIBIT C

ARTISTS EQUITY ASSOCIATION
13 East 67th Street
New York 21, N. Y.

April 8, 1955

Miss Charlotte Devree
Art Editor
Look Magazine
488 Madison Avenue
New York, New York

Dear Miss Devree:

Your article in Art News for April is a forthright and courageous approach to a problem of serious proportions, both for the development of American culture and the general welfare of American professional artists.

The survey, pointing toward a formal or informal lobby working in favor of a clique of members of the National Sculpture Society, seems to indicate an obvious solution which you have touched on only as an afterthought. The National Sculpture Society comprises a number of professional artists of manifest competence in various directions. It is perfectly natural that they should be completely confident of their own superiority and as active in its promotion as their resources permit.

The crux of the matter is that the opinions of leading members of the National Sculpture Society exercised via friendly officials in government, should not be the only professional judgement brought to bear in the expenditure of hundreds of thousands of dollars (little enough, indeed) of government money for important monuments.

Artist Equity Association fully endorses the position taken in the report to President Eisenhower prepared by the Joint Committee on Government and Art, of which the Association is a constituent member and Lloyd Goodrich of the Whitney Museum is chairman, to the effect that setting up proper procedures for commissioning works of art be put in the hands of carefully selected advisory commissions. They would set up various types of competition for selecting the highest quality of workmanship and inspiration openly and without favor. This would be infinitely superior to selections made by individuals who in all honesty are subject to personal influences and whose professional background (generally that of architect, engineer or financial expert) may not happen to comprise andadequate familiarity with the field of monumental decoration, or any at all.

EXHIBIT C-1

EXHIBIT C-1

We hope you will join us in advocating more democratic and professionally competent procedures for the commissioning of art by the government, and thank you for the excellent job you have done in exposing an unfortunate situation.

Sincerely,

Richard A. Florsheim
President

cc to President Eisenhower
Lloyd Goodrich
Art News

We hope you will join us in advocating more democratic and professional-
ly competent procedures for the commissioning of art by the Government,
and thank you for the excellent job you have done in exposing an unfor-
tunate situation.

Sincerely,

Richard A. Florsheim
President

cc to President Eisenhower
Lloyd Goodrich
Art News

Advisory Fine Arts Council Selected To Insure Quality of U. S. Stamps

Sunday Star April 24, 1955 Pg. E-5

BY JAMES WALDO FAWCETT

United States postage stamps are to be more beautiful. The desire of leading philatelists and philatelic writers, expressed again and again during many years, for postal designs of distinction is to be gratified.

This became known last week when David E. Finley, chairman of the Commission of Fine Arts and director of the National Gallery of Art, told The Star that the commission, the Bureau of Engraving and Printing, the Post Office Department and the National Academy of Design have reached an agreement under the terms of which a "committee to act in an advisory capacity" on stamp projects has been appointed.

The men designated to consult with Bureau and Department officers are: Norman Kent, Fritz Eichenberg and Anthony de Francisci—all artists in their own right. As alternates the National Academy and the Fine Arts Commission have agreed upon: Thomas Maitland Cleland, Paul Manship and Edward A. Wilson—likewise eminent creative artists.

Atom's Role in Peace

It is understood that the first stamp to be produced under these distinguished auspices will be a commemorative to publicize the atoms-for-peace program, announced by Postmaster General Summerfield on Tuesday with the stipulation: "Further details . . . later."

This adhesive admittedly will be a challenging problem. It is not to show the explosion of an atom bomb, but rather is to illustrate the constructive, pacific and wholly beneficial aspects of "the broken atom." Since nobody as yet knows what this phenomenon looks like when applied to peaceable purposes, the stamp necessarily will be symbolic in character; and philatelists naturally are pessimistic about stamps dependent upon symbolism to explain their existence.

Accustomed to Problems

However, the National Academy group of advisers are accustomed to difficult problems, and the public has trusted them on previous occasions without disappointment. Mr. Manship probably is the most notably famous of the six appointees. A native of St. Paul, Minn., born on Christmas Day, 1885, he was educated at the Pennsylvania Academy of Fine Arts in Philadelphia and the American Academy in Rome; is president of the American Academy of Arts and Letters and a past president of the National Sculpture Society; has won many awards and prizes and is represented in many galleries and museums on both sides of the Atlantic.

Mr. Manship's sculptured achievements include the statue of Samuel Osgood, first Federal Postmaster General, in the Post Office Department, and the original model for the 1-cent green Four Freedoms stamp of 1943. Mr. Manship has a winter home in New York and a summer home at Gloucester, Mass. He frequently is in Washington on professional business.

Kent's Works Exhibited

Mr. Kent, born in Pittsburgh in 1903, studied in Rochester, N. Y., in New York City and in Italy; taught at William Smith and Hobart colleges; was editor of the American Artist Magazine, art director of Readers' Digest and art editor of True Magazine, and has had numerous one-man exhibitions of his drawings, woodcuts and paintings. He is represented in the Corcoran Gallery and the Library of Congress.

Exactly two years older than his first colleague on the stamp advisory council, Mr. Eichenberg is a native of Cologne, Germany; came to the United States in 1933 and was naturalized in 1941. He is an instructor in book illustrating at Pratt Institute, Brooklyn, N. Y., and has been a winner in print exhibitions of the Library of Congress on six occasions. A member of the Society of Friends, he is the author of a book entitled "Art and Faith" and lives at Tuckahoe, N. Y.

Mr. de Francisci, born in Italy in 1887, emigrated to America in 1903, was naturalized in 1913, studied at Cooper Union, the Academy of Design and Art Students' League, and has been an independent sculptor since 1917. He designed the veteran's discharge emblem and many other insigne. His works are in the Metropolitan Museum and in the Cincinnati Museum, as well as in the mint in Paris. An instructor in sculpture at Columbia University for more than 40 years, he has guided the early endeavors of many young disciples.

First named of the alternates, Mr. Cleland, born in Brooklyn in 1880, began his career as a designer of printing, had his own shop for many years and now is a designer, painter and illustrator of books for the Limited Editions Club. He styled Fortune Magazine in 1930 and has won numerous awards and prizes including a gold medal of the Art Directors' Club. His home is near Danbury, Conn.

A native of Scotland, brought to America by his parents in 1893, when he was seven years old, Mr. Wilson was a student at the Chicago Art Institute and then with Howard Pyle at Wilmington, Del. Examples of his work as a painter and illustrator are in the Metropolitan Museum and the Library of Congress. He is a past president of the Guild of Free Lance Artists.

Forecast Made in 1953

None of the six advisers is reactionary in his tastes and none is a revolutionary modernist. Their appointment, however, may be criticized sharply by the same non-conformists who attacked the Fine Arts Commission report, "Art and Government," published in 1953, in which present developments were forecast in the recommendation:

"The subject matter of postage stamps should include, not only representations of persons and events of historical importance, but also architectural monuments and other evidences of American culture, which can in this way be made known to people throughout the world. In the choice of subject matter, the commission is prepared to give advice, if consulted by the department."

The same document contained the following statement: "The products of these Treasury agencies (the Bureau of Engraving and Printing and the Mint) are probably the works of fine art with which the largest number of people have the closest acquaintance. Beauty in our stamps, currency and medals fosters pride in our Government among our own people and respect for our artistic abilities among citizens of other countries. . . . The commission . . . recommends that the interested agencies give consideration to measures that will increase the prestige and authority of the art factor in the design of postage stamps."

Such views were in agreement with the conclusions of the National Postage Stamp Conference, held at the Carlton Hotel here, June 21 and 22, 1937, under the presidency of David D. Caldwell.

At a preliminary meeting of the Advisory Council in New York on March 3, the Post Office Department was represented by Robert E. Fellers, director of the Division of Philately, and the Bureau of Engraving and Printing by Donald R. McLeod, superintendent of the Engraving Division.

The Fine Arts Commission has authority to intervene constructively for the improvement of stamp designs under the act of May 17, 1910, which provides that: "The commission shall . . . advise generally upon questions of art when required to do so by the President or by any committee of either House of Congress"; also by the precedents of various executive orders issued by President Taft, President Wilson and their successors, affirming: "The duties of the commission . . . embrace . . . all questions involving matters of art with which the Federal Government is concerned."

Linton R. Wilson, secretary of the Fine Arts Commission, is the liaison officer between the commission, the Post Office Department, the Bureau of Engraving and Printing, the National Academy of Design and the Advisory Council, which probably will be headed by Mr. Kent.

Credit for what is happening mainly is attributable to Mr. Finley, both as chairman of the Fine Arts Commission and as director of the National Gallery of Art, and to his colleagues on the commission.

EXHIBIT D